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ABSTRACT

The document describes development and implementation of a program offered by the Boston Children's Museum to facilitate museum visits for handicapped children and their families. An advisory council was formed with professionals who work with families and parents of severely disabled children. Among the original objectives were the provision of a joyful museum experience in an evaluation-free environment and the provision of resources to families. To promote the program a flyer was developed, the access symbol was used on all advertising, and opportunities to reach families through museum newsletters and other media were utilized whenever possible. Scheduling of workshops and activities were based on reservations received from families. Workshops were developed which incorporated flexibility in timing, exploration of the museum, assistance from volunteer staff, simple and inexpensive art activities which could easily be duplicated at home, and debriefing of workshop staff. Workshop evaluations provided information on workshop effectiveness, allowed program staff to keep in touch with the families, and gave family members a reason to think about their museum visit. Improvements to the workshops could include exploring options to promote networking between the families, promoting repeat visits, and extending the outreach program. (SW)

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Museum experiences for families with severely disabled kids....

A Program From The Boston Children's Museum

Sponsored by the National Committee, Arts for the Handicapped

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Introduction

The Boston Children's Museum is a participatory museum in which hands-on exhibits and teaching practices promote learning by doing. We have been used as a resource for classrooms,neighborhood centers and other cultural institutions.

We look at our audience and their needs very carefully and when we recognize ways to provide a better museum experience for them, we try to adapt our programs to do just that. For example, 10 years ago when we realized that special needs groups were not coming or not enjoying their visit to the museum, we created a program that would:

- let teachers know they were welcome and that their kids would enjoy a museum visit
- allow one-to-one attention to each child so that encouragement could be provided every step of the way
- allow the teacher to gain a different perspective on a particular child in a new environment.

FRIDAY MORNING SPECIAL EDUCATION FIELD TRIP PROGRAM

Each Friday morning during the school year, two groups of twenty children or adults from special education programs visit the museum by reservation. Visitors are paired with Museum interns on a one-to-one basis. The intern, as companion and guide, accompanies the visitor through the participatory exhibits, encouraging interaction at whatever level is possible for the visitor, interpreting information and supporting success.

Staffing on a one-to-one basis allows us to individualize this interaction, and therefore permits us to accept visitors of any age - from the learning disabled child in a classroom setting to the mentally retarded adult in the institutional setting - and any kind of disability - physical, emotional or intellectual.

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The interns are trained for the special education visits on a continuing basis through orientation programs and weekly support meetings. Conducted by the Special Education Coordinator, the meetings allow the interns to share problems and successes, and to ask specific questions about various disabilities and educational methods. For more information about this program, contact: Janet Kamien, Special Education Coordinator, Children's Museum, Museum Wharf, 300 Congress Street, Boston, Ma 02210

We knew that the format of the Friday Morning Special Education Field Trip Program worked for groups of kids with special needs. But suspected that the families of these kids weren't coming in great numbers to the museum because:

- family outings with a severely disabled child were just too complicated
- recreational activities that were accessible were hard to find
- recreational activities that had something for everyone in the family were hard to find
- exposure to the watchful eye of the "public" made family members uncomfortable, so they weren't risking it.

The families we spoke to echoed those concerns:

- "It's hard to find a program where we all feel welcome."
- "I've never gone anywhere just for my non-disabled child...I feel guilty about that."
- "I can't pay attention to everyone (on an outing), its very draining."
- "We don't like to go to crowded places because we stick out like a sore thumb and it makes us all uncomfortable."

- "I'd love to meet other families...sometimes I feel very alone."
- "If you can't give me three weeks in Bermuda, I'd love a workshop!"

Armed with this information, we wrote a proposal to the National Committee, Arts for the Handicapped to provide a program that would:

- minimize the difficulties of a museum visit for families with disabled children
- be timed according to family schedules
- be fun for <u>everyone</u> in the family
- enable each family member to enjoy a museum visit at their own pace
- let the families know that we had a genuine commitment to providing them with a wonderful museum experience.

Lynn Whitney

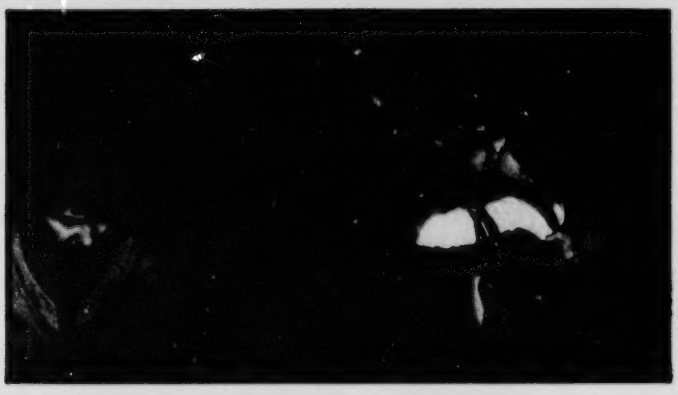
You Can Get There From Here

We formed an advisory council to help us test out our assumptions and plans for providing this program. Our council was made up of professionals who work with families and kids, parents of severely disabled kids, and people who were both of those. All of these people were asked to respond to our plan, help us break into networks they were involved with in the community and be resource people for the project, people we could call on at various times to respond to an idea or give advice. The cross-section of people involved helped time and again to keep the project on course. Their input was invaluable.

There is a great deal of material available for and about families with severely disabled kids. We found the following to be especially valuable:

"A Difference in the Family - Living with a Disabled Child" by Helen Featherstone
"Special Children, Special Parents - Personal issues with Handicapped Children" by Albert T. Murphy
"Parents Speak Out - Views from the Other Side of the Two-Way Mirror" by Ann P. Turnbull & H. Rutherford Turnbull III

A decision we made early in this project, and one that proved true over and over again was that the parents we would be working with were experts and professionals when it came to their children. We were experts in our own right, but the real professionals at working with a particular child are that child's parents. It was a privilege to learn from them over the course of the project.



Lynn Whitney

"The Best Laid Plans..."

After structuring and restructuring the framework for the project, we presented it to our advisory council. They wanted to know how many years we had to implement this grand scheme! That question alone illustrated what would turn out to be our greatest obstacle - TIME - but also pointed out that we needed to narrow the scope of our objectives.

Our original objectives included:

- providing a joyful museum experience in an evaluation-free environment
- providing a forum in which families with severely disabled children would have an opportunity to meet other families
- providing families with access to resources with valuable information that is often difficult to locate
- providing a way for families who participate to form a network that could evolve into friendships and support systems.

The Council was concerned with three of our objectives. They thought the "resource clearinghouse" concept was a wonderful idea, but that it could be a project in itself. They thought we'd be better off focusing our efforts on providing information about arts and recreational activities that would be appropriate for and accessible to families in our community. We decided to do both. We narrowed our "on hand" information to arts and recreation programs, and made ourselves available to participants in the program as researchers on particular issues. Our research tasks included finding a wheelchair basketball team for a mentally normal, physically handicapped eight-year-old and a part-time aide for a developmentally delayed four-year-old so that he could enter an extended daycare program.

We shared the Council's second concern. We felt a lot of confusion about our role as "service providers" for the families participating in the workshops. Our position

would provide us with an overview and a different perspective on their situation, as well as the temptation to somehow intervene. We read and researched and listened so that we would know how to best "help" the people we worked with. "Help" was exactly what they didn't want! In fact, "help" would betray everything we'd promised in our "non-evaluative, non-clinical environment". What they DID want was an opportunity to have a museum experience as a family without the spotlight of "special" or "different" that usually surrounds a family outing. We were advised to "...look to your own expertise and experience as museum people and provide the best museum experience you can. Don't stop reading or researching or listening, because those are essential components to the success of the project and your own comfort in working with these families...but be clear about your role from the beginning." We relied on that advice many times during the course of the project.

And last, but certainly not least, the Advisory Council was concerned about our timing. It was terrible. To begin with, it was the wrong time of year to begin a project of this kind. Schools, and therefore parent groups were 'out' for the summer. Most newsletters that reach specific audiences discontinue for the summer months, and families have planned and organized their activities months in advance. No matter how well designed our program was, we couldn't reach people to let them know we were out there, and those we could reach, for the most part, had already made plans.

But that wasn't all. Our assumption about families wanting to visit during our most crowded times when their non-disabled children were out of school (traditionally school vacations, summer vacations and winter weekends) was off the mark. In fact, families preferred to visit during "non-peak" hours when the museum would be less crowded and less competitive. The guide families used was not a school holiday or events calandar, but rather, the internal schedules of each member of the family. Having a severely disabled child in a family (particularly in a family with several children) complicates an already hectic schedule. Planning to integrate yet another event into the collective

schedules of everyone in the family increases the difficulty of participation tenfold. Flexibility became our key word. When it came to scheduling, we took our lead from the families.

We modified, adapted, and restructured our goals and objectives. "Learning-by-doing", the Museum's trademark, truly characterized this project!

They're Out There Somewhere... But Where? AND HOW WILL THEY KNOW WE MEAN THEM?!

When we first began to look at adapting our museum to meet the needs of disabled visitors we discovered that:

- The disabled members of most communities have, for the most part, been excluded from participation in museum experiences.
- Disabled visitors are not using the museum to its fullest extent because they are assuming our facility is not accessible or because they somehow feel we don't really mean them when we say "museum experiences are for everyone."

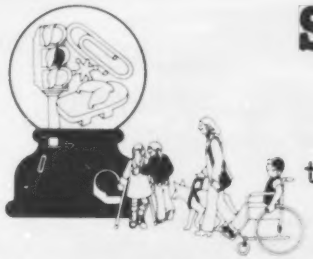
We found that the same issues applied when we tried to reach families. Just as in our other attempts at outreach to the disabled community, we decided to launch a massive campaign to let our target audience know that we really do mean them! We were fortunate to have a jump on the process of outreach because of our earlier campaign for the Friday Morning Special Education Field Trip Program. We began with the mailing lists that were compiled for that project, and then focused more specifically on family audiences. We began by putting together lists of schools that had parent groups, social service agencies, daycare centers, regional special education offices and any other organizations that work with families with severely disabled kids. We also took advantage of the networks that our various advisory council members were involved with and asked them to help us "spread the word".

We created a flyer that we hoped would let people know we designed this program for them. It looked like this:

(See opposite page)

(We found that in addition to this project flyer, consistency in advertising and outreach was essential. Including the access symbol on all of our advertising, and reaching out to this audience whenever possible through museum newsletters and other media helped us to reach an even wider audience as well as reinforced our commitment to providing museum experiences for members of the disabled community.)

We decided many years ago when structuring the Special Education Field Trip Program that we would not screen our visitors or define the degree of severity of disabilities



SPREAD THE WORD...

the Children's Museum experience is for EVERYONE!

- DO YOU HAVE DIFFICULTY FINDING RECREATIONAL ACTIVITIES THAT MEET THE NEEDS OF YOUR ENTIRE FAMILY?
- DO YOU OFTEN HAVE TO MAKE CHOICES ABOUT YOUR PARTICPATION IN FAMILY ACTIVITIES BECAUSE OF YOUR DISABLED CHILD?
- DO YOU AVOID FAMILY OUTINGS BECAUE THEY ARE JUST TOO COMPLICATED?

THEN THE CHILDREN'S MUSEUM

FAMILY VACATION PROJECT

MIGHT BE WHAT YOU'RE LOOKING FOR!

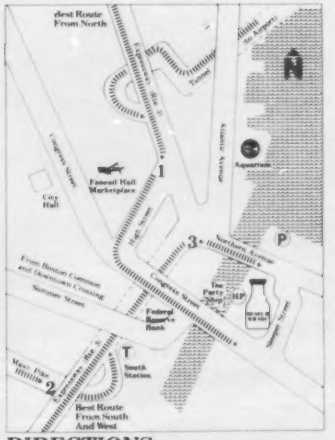
UNDER A GRANT FROM THE NATIONAL COMMITTEE, ARTS FOR THE HANDICAPPED, WE ARE OFFERING WORKSHOPS FOR FAMILIES WITH SEVERELY DISABLED AND NON-DISABLED CHILDREN.

We invite you to:

* explore the museum with your family
* participate in arts workshops
* meet other families
* enjoy a family outing in an accessible, non-evaluative environment

OUR WORKSHOPS WILL TAKE PLACE APPROXIMATELY TWICE A MONTH THROUGH DECEMBER.

FOR FURTHER INFORMATION AND RERVATIONS, PLEASE CONTACT AMY GOLDBAS AT 426·6500 x 215



DIRECTIONS:

Follow Museum Wharf signs displaying a milk bottle, our landmark.

1 From North, take Expressway south to HIGH STREET/CONGRESS STREET exit. Third left on Congress Street.

2 From West, take Mass. Pike to EXPRESSWAY NORTH signs. Take ATLANTIC AVE/NORTHERN AVE. exit (see 3 below).

3 From South, take Expressway north to ATLANTIC AVE/NORTHERN AVE exit. Right on Northern Avenue bridge.

(T) MBTA Red Line to South Station (2 blocks from museum).

Children's Museum
Museum Wharf
300 Congress Street
Boston, MA 02210
(617) 426-6500

that would be suitable for our program and we continued that practice in this project. Our facility provides a range of activities that are appropriate for people with the mildest to the most severe handicaps. We felt that if a family's ability to participate in activities was affected in any way by the presence of a disabled child, then that disability was severe. When we created the flyer, we asked a series of questions that we hoped would allow families to decide for themselves whether or not our program was something that they might be interested in. The phone calls we received for clarification - "Do you really mean me?" - showed us just how much confusion really existed about the intended audience for this program. The reservation process provided further clarification.

Consistent with our reluctance to screen possible participants for the Field Trip Program, was our reluctance to define "family". In fact, "family" was defined for us! During the summer we received calls from several group homes for mainstreamed retarded adults. They certainly considered themselves "family" in every way, and wanted to participate in our project. We thought we had considered all the options from adoptive to foster and from nuclear to extended and were thrown for a loop at first. But family they were!

Angela Battisto

Journalism 101...

Once we found our audience, the reservation process (those calls we mentioned earlier) gave us the most valuable information regarding the scheduling of workshops and what activities would be appropriate for the groups coming on a particular day.

TENTATIVE WORKSHOP SCHEDULE*

June
Friday, 26 6:00 - 9:00

July
~~Tuesday, 14 10:00 - 1:00~~ rescheduled
~~Thursday,30 1:00 - 3:00~~ rescheduled

August
Wednesday, 12 3:00 - 6:00
Monday, 24 10:00 - 1:00

September
~~Monday, 7 2:00 - 5:00~~ rescheduled
Sunday, 20 10:00 - 1:00
Saturday, 26 1:00 - 3:00

October
Sunday, 11 10:00 - 1:00
Friday, 16 6:00 - 9:00
Saturday, 31 12:00 - 3:00

November
~~Friday, 9 6:00 - 9:00~~ SNOW STORM - reschedule
Saturday, 14 3:00 - 6:00
Friday, 27 12:00 - 3:00

December
"FESTIVAL" A CELEBRATION FOR EVERYONE WHO PARTICIPATED IN THE WORKSHOPS!
Thursday, 3 6:00 - 9:00

*These dates are subject to change. Please call 426-6500 ext. 327 for reservations and updates.

Our schedule looked a bit like Amtrak's - something planned for every day of the week, at every conceivable time with a possibility of cancellation at all times! We made up a schedule that tried to accomodate for working parents, conflicts with school hours, conflict with other scheduled activities, crowded times at the museum, hot summer days, too much snow, tennis or ballet lessons, and on and on. We thought we had covered all the possibilities until we received a call from an Orthodox Jewish family; their conflict was that the workshop extended beyond sundown on a Friday evening! We did two things based on these experiences. We NEVER published a schedule, and any dates given out were accompanied by the word TENTATIVE. We tried to hold our workshops when we could accomodate the greatest number of people. We generally had about five families per workshop.

The reservation form itself gave us basic information:

CHILDREN	AGES	DISABILITY	# OF ADULTS	ADDRESS& PHONE
Marc	4	mentally retarded	2	Boston
Sara	7	cerebral palsy	1	Framingham
John	11	non-disabled		
Raymond	13	non-disabled		

The reservation process however, gave us our greatest insight into some of the concerns of the families we would be working with. There was no typical reservation call. Each one was a clue to what that family wanted, expected and feared. Calls ran anywhere from 5 minutes to 45 minutes. Some people were concerned with logistics - where do we meet and at what time, etc.. Others gave us a more personal glimpse of their family life. Basically though, people wanted reassurance, reassurance that we really meant to invite them, that we knew what we were doing and were sincere in our efforts to help them enjoy their museum visit, and that we weren't going to place them under the microscope of evaluation. This informal time spent talking with each person helped to dispel many of the fears that they had about participating in the program.

Planning The Workshops

We wanted to provide a program in which there was definite structure but without any rigid rules. Sort of a "spandex" approach to structure! A framework for a museum visit within which each family feels comfortable enough to create their own version of the Children's Museum experience, with us providing the tools for that process. So we needed to build support mechanisms into the structure of the program that would allow that to happen. We were lucky. The Children's Museum's participatory environment provides the perfect backdrop for learning on a variety of skill levels. Its already established and well-known commitment to creative and educational experiences for disabled visitors laid the foundation for this project. It was this reputation that helped to erase any hesitation regarding participation in a new program. The cooperation, expertise and understanding lent to this project by museum staff from the developers who volunteered their time to workshop activities to the floor managers whose concern for the mechanics helped them to run smoothly to the interpretive staff who helped the families explore the exhibits increased the families' opportunity for a comfortable, successful museum experience.

Lynn Whitney

We Held Our First Workshop!

We learned immediately that our structure was wrong! Originally it looked like this:

- Arrival
- Introductory meeting to explain the visit and meet the other families
- Explore the museum for an hour
- Reconvene in workshop room for arts activities and refreshments for an hour
- An optional third hour which can be used to explore the museum again, continue the art activity, hang around, or go home.

During the first twenty minutes of the workshop we learned that no one (including the staff) wanted to sit in a meeting when they could be exploring the museum. No two families arrive at exactly the same moment, and to orchestrate a meeting with people coming and going at different times was, at best, frustrating for all concerned. We saw that our plan for flexibility was on target. There was virtually no pattern that could be applied to the workshops. People began to create their own version of a museum visit.

EXPLORATION:

- Some explored the museum as an entire family with a project volunteer.
- In other cases, one parent stayed with the project volunteer and the disabled child while the other parent explored with the non-disabled children.
- Some families preferred to have the project volunteer explore with their non-disabled children, while both parents explored with their disabled child.
- In other instances, an aide, friend or therapist would explore with both children and the project volunteer.

Once again we became acutely aware of the timing factor. Cancellations and late arrivals, for a variety of reasons, characterized each workshop.

Lynn Whitney

VOLUNTEER STAFF:

With the help of the Museum's Volunteer Coordinator we recruited and interviewed people who would be interested in:

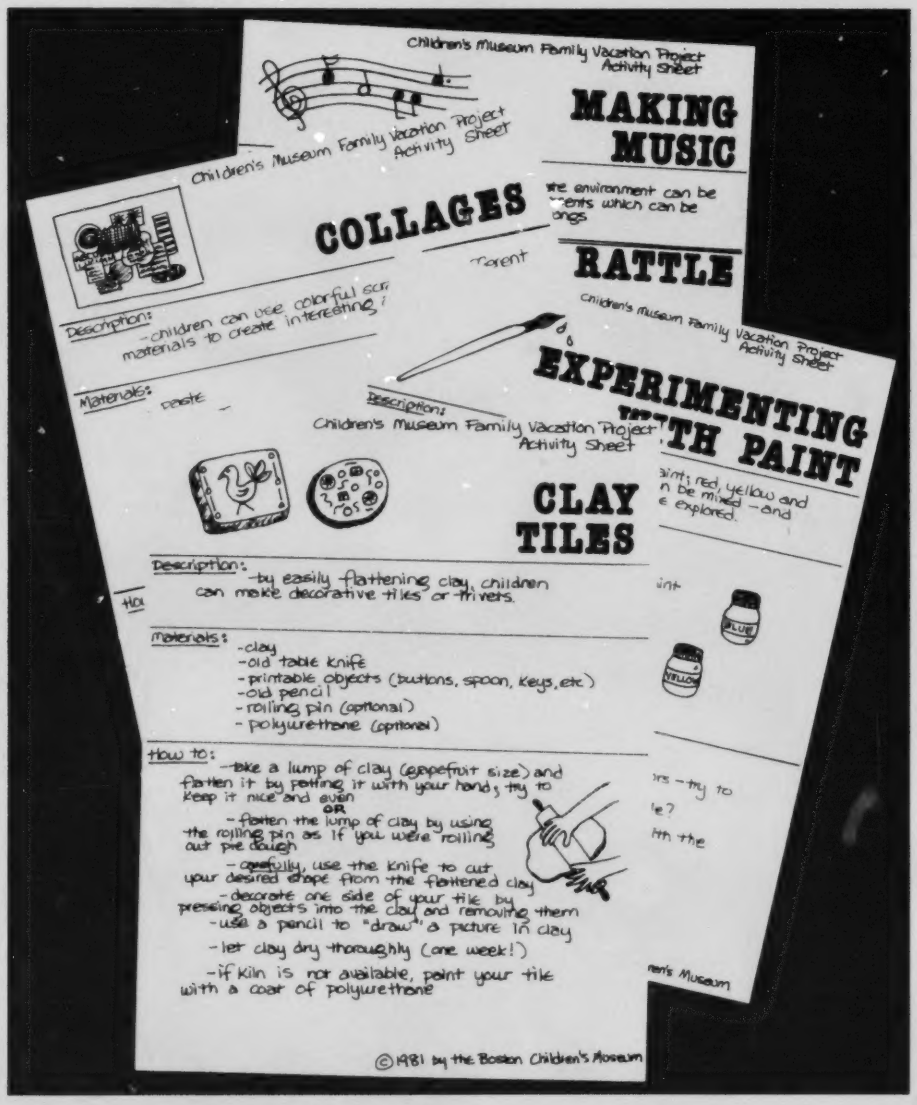
- exploring the museum with a family
- assisting in preparation for the art activities
- assisting individual family members with art activities
- working with people with a wide range of handicapping conditions.

The volunteers, for the most part, had no background in special education. Their training for this project came through direct experiences with the families, recommended readings and support meetings which followed each workshop. The volunteers were experts in providing a museum experience for visitors. It was the combination of their knowledge of the museum and the parnet's expertise with their children that made the visits so wonderful for everyone involved.

Angela Battisto

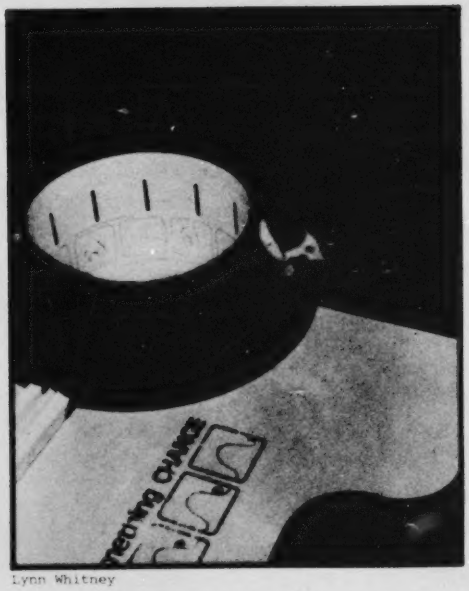
ARTS:

The arts component of the workshops needed to encompass the varied interests, skill and attention levels of all members of the family. We wanted the activities to be simple, inexpensive and easy to duplicate at home.


Children's Museum Family Vacation Project Activity Sheet
MAKING MUSIC
COLLAGES
RATTLE
EXPERIMENTING WITH PAINT
CLAY TILES
Description:
-by easily flattening clay, children can make decorative tiles or trivets.
Materials:
-clay
-old table knife
-printable objects (buttons, spoon, keys, etc)
-old pencil
-rolling pin (optional)
-polyurethane (optional)
How to:
-take a lump of clay (grapefruit size) and flatten it by patting it with your hands; try to keep it nice and even
OR
-flatten the lump of clay by using the rolling pin as if you were rolling out pie dough
-carefully, use the knife to cut your desired shape from the flattened clay
-decorate one side of your tile by pressing objects into the clay and removing them
-use a pencil to "draw" a picture in clay
-let clay dry thoroughly (one week!)
-if kiln is not available, paint your tile with a coat of polyurethane
©1981 by the Boston Children's Museum

Lynn Whitney

Lynn Whitney



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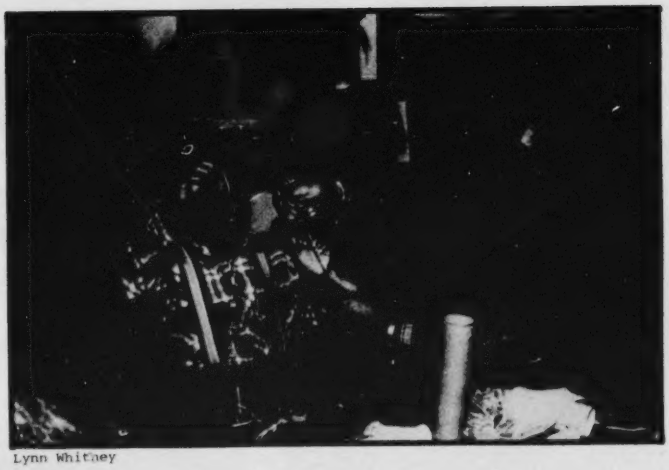
Angela Battisto



Lynn Whitney

Angela Battisto

Lynn Whitney

Lynn Whitney

The environment of the workshop room was adapted to serve several functions. We needed part of the room as "work space" for the particular art activities, and the other part of the room as "timeout" space, where conversation, eating and checking out resource materials could take place.

RESOURCES:

At each workshop we had resource materials on the particular art activity we were doing as well as an announcement board where we posted current information about other arts and recreation programs in the greater Boston area that are accessible to families with disabled kids. We also had books and materials about specific disabilities.

During the course of the project we worked with a consultant from the special education community in Boston. Her role was to be an informal facilitator, an ice breaker of sorts. If people wanted to discuss the weather, she was prepared to do that. If they wanted to talk about what it was like to have a severely disabled child in their family - that was also fine. She was also a major contributor to the "de-briefing" sessions we held with workshop volunteers at the end of a session. At that time we all expressed our fears, concerns, successes and failures about working with the particular families who had attended the workshop.Having an impartial observer allowed us a "reality check" to see if we were on the right track. We were. In fact, we realized part way through the project that the role of "facilitator" for the families was not necessary. At each workshop there was an exchange of experiences and sharing of resources that happened spontaneously.

DEBRIEFING: RECOLLECTIONS IN TRANQUILITY...

Once the families had all gone home, the workshop staff had the opportunity to spend some time talking about their experiences. To some, the workshop would seem like The 100 Years War and to others the three hours would go by quickly. This was also the time for learning practical information regarding specific disabilities and family issues which arose during the workshop. It was a time to

discover what worked during the workshop and what didn't work.Was the art activity appropriate for this age group? Was vegetable printing a great idea for kids who have just figured out that vegetables are for eating? Were we paying attention to everyone? Were there requests for specific information? Were the resources used by people? If so, which ones worked best?

At the end of each workshop, every volunteer filled out a brief observation sheet. Their comments, criticisms and observations were an integral part of the planning and evaluation process.

Children's Museum
Family Vacation Project
Volunteer Observations

date: 8/12/81

time: 3 pm to 6 pm

The family west day was significantly different from the first one, there was no confusion about meeting the families or about the assignments of the staff.

As for me, it was helpful for me to have Dierdre's mother work with the exhibits while he was capable of just urged him to do all that he could. She also suggested ways that I could get him closer to some exhibits. For instance, she had him stand up and brace himself against the counter at the grocery store so that he could use the calculator. I would never have thought of doing that and he would have balked because he wasn't receiving his chairs. I realize, too, that I should have hesitated to let him do anything that might hurt him, but she urged him on and made him do things for himself.

The reaction of the other children at the exhibits was interesting to watch. At first they looked curiously at him, and stared a lot, as a boy his age drawing about, but then they just accepted it as normal. As for Derek, he was unconcerned about any impression he was making on anyone - he was having fun.

What can I say about the workshop? It was great! Warm, praise, praise & better - she's wonderful! (Everyone else, too, for that matter.)

Evaluation: The Non-evaluative Approach To Evaluation

When we met with an outside evaluator, our primary concern was that our assessment be consistent with the nature of our project. We were attempting to provide an individualized, personalized and "non-evaluative" environment. It therefore seemed contradictory to turn around and ask 25 multiple choice questions! We also wanted our evaluation procedure to be flexible so that if we realized that questions we were asking weren't giving us the information we needed to best gauge our success or failure as a program, we could change them. And most important, we wanted to be certain that participants knew we were evaluating ourselves and our program and not them or their "performance". We decided, therefore, to do follow-up questioning by telephone a week or so after a family attended a workshop. This kind of evaluation allowed us to:

- gain information regarding every aspect of the workshop
- have a reason for keeping in touch with the families we met during the workshops
- give parents an opportunity to share some of their expertise about what works and what doesn't work with their family
- give family members a reason to think about their museum visit.

We found this format to be the best way to gather qualitative information about the success of the program. In addition to the family's follow-up questionnaire, we used the volunteer observation sheets, journals kept by the project manager and assistant, the project consultant's observations and photographs of each workshop.We made changes in our scheduling, format, activities and timing based upon our experiences in each workshop.

Here are some of the questions we asked in our follow-up questionnaire:

1. Did you explore the museum with your entire family?
2. Did the availability of this project have an effect on your ability to visit a museum as a family?
3. Which exhibits did you feel worked best for your children?

4. Would you have preferred a different date, time, etc.? When?
5. Do you have any comments on the museum's accessibility?
6. Did you enjoy working with the project's volunteers?
7. Were the exhibit interpreters helpful to you?
8. Are the art activities things that you will do at home?
9. Did you enjoy meeting other families?
10. Did you enjoy interacting with families of children whose disabilities differed from your child's?
11. Have any of your children expressed interest in a return visit?
12. Did you discover any information through our resources that you were previously unaware of?
13. Once the funding period ends, would this program be something you'd pay to participate in?
14. What can we do to make this a better experience for your family?
15. Any other comments regarding exploring time, arts workshop, resources, etc.?

FESTIVAL:

We held a festival to celebrate everyone's participation in the workshops. It captured, in one evening, the spirit of the entire project.

You Are Invited to the

Family Vacation Project

FESTIVAL!

Thursday, Dec. 3
from 6-9 pm

To celebrate your participation in this pilot project.

- Performance and parade by Tribal Rhythms
- Refreshments

RSVP... 426-6500 x 327

Angela Batticto

Angela Batticto

Should've, Could've, Would've...If We Had It All To Do Over Again

We tried so many variations on the theme, there's very little left that we 'should've done. We should have had more time, beginning at a different time of year so that time, or the race against it, didn't have to become the focal point. It will always be a major issue, but need not be a major obstacle.

We could have, given more time, gone several steps further with the workshops by:

- exploring options to promote "networking" between the families, particularly for the non-disabled children in the families.
- promoting repeat visits so the networks would have an opportunity to evolve into support systems.
- experimenting with exploration models, for example, exploring the museum with each others children, or establishing a "buddy-system" between the non-disabled children.
- extending our outreach program.

Had we done all of this we would've been able to:

- reach more families
- tap more of the museums resources and resource people
- become better known throughout the community as a great place for an outing for families with disabled children.

Acknowledgements

This project could not have been successful without the expertise, patience, caring and commitment of our advisors, volunteers, museum staff people, and of course the families who made it all possible.

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The Cooperative Artist's Institute/ Tribal Rhythms

A very special "thanks" to Nancy Lynn Goldberg for maintaining a sense of humor throughout!